

CREATIVE TRUST TRUST

WORKING CAPITAL FOR THE ARTS

Spring 2006
Volume 2, Issue 3

GIVING FROM THE HEART -

TO KEEP TORONTO A VIBRANT CITY OF THE ARTS

How do you define a one-time collaborative fundraising effort aimed at building the growth and strength of an entire sector of Toronto's performing arts community? As a 'united way' for the arts, as some people have called it? More importantly, who are the people who 'get it' - who understand what we are trying to achieve and choose to support this unique venture?

As it turns out, Creative Trust's donors are motivated by a variety of reasons combining strong personal beliefs and values with the desire to make an impact on our city

Robert Farquharson joined Creative Trust's Advisory Council in 2003, and he and his wife Gail have become generous individual donors. Bob's motivation derives from personal experience: "Having served on the board of Tarragon I developed an appreciation for the challenges of smaller cultural enterprises and at the same time was really impressed by Tarragon and the way it was managed. When Mallory came to me about joining the Advisory Council I understood the need for sophisticated support for a non-business oriented artistic community, and thought it was a great idea I could lend my name and financial support to."

For Joan Peters, Director, Donation & Sponsorship Strategy at CIBC, Creative Trust "presented a very compelling case for support" for a corporation concerned with promoting Toronto's arts and culture and recognizing its richness. Creative Trust "talked about the

economic contribution these medium sized organizations are making to the city and how important they are." The bank realized it could help them "find the financial base they need."

Constance Wansbrough, Executive Director of the Harbinger Foundation and another member of our Advisory Council, was one of the first supporters of Creative Trust's Outreach Program. "We were receiving so many proposals we couldn't respond to from small companies - but we were still interested in supporting the sector. Creative Trust, with its expertise and connection to this sector, seemed like a more effective and efficient way to help build its capacity."

What expectations did these donors have for the impact of their gifts? For Bob, "I was looking for an end result that puts these companies well on the road to responsible financing." His trust in our ability to make this happen was all about the people, plus a process that had some history of success. "My confidence was that people like Mallory, Frances Price and Sandra Pitblado (all CT board members) would spend the money well and place equitable demands on a community not always experienced in highly programmed financial discipline."

CIBC, according to Joan, also wanted to see results, and Creative Trust's case for support and program structure persuaded her and her colleagues that "the kind of support available to the partners in Creative Trust looked like it would be integral to their success." The bank was pleased with our first year results and is looking forward to seeing results from year two, although Joan recognizes that "it's an investment and the community will take some time to fully address

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*Constance Wansbrough, Executive Director,
Harbinger Foundation*



*Robert Farquharson, Vice Chairman,
AGF Management Limited*



*Joan Peters, Director, Donation & Sponsorship Strategy,
CIBC*

DOES SIZE COUNT? LETTER FROM THE EXECUTIVE DIRECTOR

Is bigger better? This is a question I've had occasion to ponder while working with Creative Trust's board and advisory council to secure the final \$1.4 million that will complete our funding campaign and make our Working Capital for the Arts program a full success.

Bigger is certainly bigger. The idea that a total budget of \$6.1 million will make a transformational difference to 22 extraordinary music, theatre and dance companies can be hard to explain. Donors in Toronto are being pressed, hard, to give generously to a range of cultural campaigns, each many times our size and cumulatively seeking over \$900 million. The real but relatively smaller needs of our com-

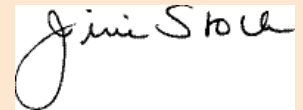
munity's creative sector can be easy to overlook.

Yet the small and mid-sized companies involved in Creative Trust are the necessary fertile ground for Toronto's cultural renaissance. Where else would new playwrights get a hearing? How else would actors, dancers and musicians earn their chops? On what other stages could lighting, costume and set designers, stage managers and other behind the scenes talent learn to ply their trades?

We've discovered that the donors who are excited about getting involved with Creative Trust – like those exceptionally generous sup-

porters interviewed in this issue's cover story – combine a heartfelt enjoyment of new artistic voices, with an understanding of the essential value of the creative companies where these voices can be heard.

They also want to make a difference – to have an impact on Toronto's cultural vitality. Creative Trust is making such a difference. I hope that other far-sighted performing arts lovers will choose to make a big impact by joining us in celebrating the mid-sized companies at the centre of our city's creative life.



NEW AT CREATIVE TRUST

Welcoming a New Face

We were pleased to welcome a new addition to our board this winter. Brett Ledger is a senior partner in the Litigation Department of Osler, Hoskin & Harcourt LLP, and a graduate of the University of Toronto (B.A. Hons) and the University of Windsor (LLB). He has a broad-ranging corporate and commercial litigation practice, representing many of Canada's major corporations. He has litigated in courts across Canada including the Supreme Court of Canada.

Brett is a member of a variety of professional organizations including the Advocates Society, the American Bar Association, the Canadian Bar Association, the Metropolitan Toronto Lawyers Association and the International Pension & Employee Benefits Lawyers Association. Brett has been a volunteer for the United Way and has enjoyed involvement with the Toronto dance community, having chaired the Board of Directors of Desrosiers Dance Theatre. Welcome Brett!

Dog Day Afternoon

We have been working with GJP Advertising (also known as Gee Jeffery) for several months now on an awareness campaign that will begin to run in late May. Advisory Committee member and GJP CEO Peter Jeffery has assigned us a fantastic team to create and produce a multi-tiered awareness campaign for Creative Trust. The pro bono campaign will feature two print ads and a television spot and will not only draw attention to the work of Creative Trust but will also highlight the importance of all of Toronto's artists and theatres in the cultural landscape of our city.

Jini and Shana were lucky enough to spend part of an afternoon at the photo shoot of one of the print ads that will feature not only a handsome model but the incomparable Pasha, a show poodle. Afterwards the GJP team headed out to their next location, the Mississauga Public Library to shoot the second ad with Ballet Jorgen Canada dancer Aya Belsheim. The library was still open to the public during the shoot which drew lots of curious onlookers. Everyone will need to watch for the ads in the coming months in publications across the city.

Many thanks to everyone from GJP who made the afternoon go off without a hitch: John, Beth, Cathy, Irene, Jen and Susanna, as well as all those who donated their time, talents and locations:

Lorne Bridgman, Photographer and Jeremy Kohm Cheryl and the staff at *It's a Dog's Life* –

Training, Grooming and Doggie Daycare Mississauga Public Libraries

Brent Lottering

Aya Belsheim

Pasha and Lisa Weiss



Jini Stolk and "Doggie Talent" Pasha

90 Day Campaign!

Creative Trust has achieved outstanding fundraising success so far, with 81% of the campaign goal achieved. *This leaves only \$1.4 million left to raise.*

Timed to coincide with our awareness campaign and designed to make the most of the time before donors and volunteers break for summer holidays, that's where the 90-Day Campaign Challenge comes in. With assistance from our fantastic board, advisory council members and volunteers for the next 90 days, we will attempt to bring this campaign to a close and ensure that the companies who so deserve our leadership and support have access to the full program funding.

Many thanks to all of you – we'll be sure to keep you informed as the campaign unfolds. At this busy time every bit of support and encouragement helps. To find out how you can assist in the 90 Day Campaign Challenge please call us or visit our website at www.creativetrust.ca

The following is a list of major donors who have given since our last newsletter in November.

The J.W. McConnell Family Foundation
Brett Ledger and Patricia Olasker
Scott and Krystine Griffin
John and Gay Evans
Derek Hayes
Suzanne and Robert Weiss
Harold A. Kopas Charitable Foundation
Beverly Hargraft
Lindsay Dale-Harris
Avie Bennet
Harry and Lillian Seymour

Welcome and thank you once again for your support, caring and generosity.

A full list of our donors can be found on our website.

NEW AT CREATIVE TRUST *Cont.*

A Vital Idea

At press time we learned that for the second time Creative Trust's Working Capital for the Arts program will be highlighted in the Toronto Community Foundation's Vital Ideas publication. The booklet profiles many high-impact community programs that are making a difference in Toronto's quality of life. The Foundation produces the Vital Ideas publication annually for its donors, in order to help them determine where and how grants from funds established in their name at Toronto Community Foundation can have the greatest impact in improving the quality of life in Toronto.

Theatre Ontario Presents 2005 Sandra Tulloch Award For Innovation to Claire Hopkinson



Sandy Tulloch and 2005 Tulloch Award Winner Claire Hopkinson

This winter Theatre Ontario hosted a reception to honor Claire Hopkinson and to announce that she is the latest recipient of the Sandra Tulloch Award for Innovation in the Arts. Claire, who became the Executive Director of the Toronto Arts Council in September, was recognized for her work as the founding President

of Creative Trust, and for her leadership as Producer and General Manager of Tapestry New Opera Works.

"The committee reached a swift and unanimous decision that the right recipient of this year's award was Claire," said Barbara Anderson-Huget, Executive Director of Theatre Ontario. "Her fortitude and accomplishments fit the intent of the award perfectly."

Claire has served on the Boards of Opera.ca, OPERA America, Toronto Artscape, and the Toronto Alliance for the Performing Arts. In 2001, she received the M. Joan Chalmers National Award for Excellence in Arts Administration.



Sandy Houston, Cathy Smalley, Mallory Gilbert and Peter Brown

Rubbing Shoulders with Pamela Anderson

While most of the attention was on PETA spokeswoman and host Pamela Anderson at the 35th Annual JUNO Awards ceremonies held in Halifax, earlier this month, Creative Trust member company Tafelmusik was honoured with the Orchestra's 8th and 9th JUNO Awards. The award-winning recordings were Baroque Adventure: *The Quest for Arundo Donax*

(Analekta) in the Children's Album of the Year category and *Beethoven Symphonies Nos. 5 & 6* in Classical Album Of The Year: Large Ensemble or Soloist(s) with Large Ensemble Accompaniment category. Tafelmusik has now won four Juno Awards in two years, and has received the highest number of Juno Awards of any Canadian orchestra. Congratulations from everyone at Creative Trust.

Upcoming Events

The Ask May 15, 2005

In October we launched our Green Room Series with *The 'Ask': Principles of Persuasion and the Art of Confident Fundraising* a session on major gift fundraising featuring communications expert (and actress) Donna Goodhand and major gift fundraiser Jacline Nyman. The session was a fantastic success. Many people came up to us after the session and told us how they wished their Development Chair or Board President could have been there. Always paying attention to the feedback from our member companies we have decided to repeat the session with a focus on the role of the Board and volunteers; of course those who missed the first session and wish to come are also welcome. However space is limited so register early.

The 'Ask': Principles of Persuasion and the Art of Confident Fundraising for Boards and Volunteers, featuring Donna Goodhand and Jacline Nyman

Monday May 15, 2006

Sign-in: 5:30 pm

Presentation: 6:00 to 7:00 pm

Textile Museum of Canada

55 Centre Avenue

RSVP to shana@creativetrust.ca

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Connie and members of Harbinger's board liked the fact that we were "identifying the strongest companies and focusing on making them stronger." Her own hopes for the program went beyond the immediate. "I wanted to make Toronto a place where you want to live, and thought we could have an impact on this by helping Creative Trust develop a creative and exciting mid-sized sector."

Now, more than two years into the Working Capital for the Arts program, how do these leading edge donors feel about their contribu-

tions? For Bob and Gail Farquharson, "When we started off we knew that implementation is sometimes more challenging than developing the idea itself. We came in again (with a second gift) because we feel that the right people are putting the program into action."

"CIBC continues to be very supportive of Creative Trust" according to Joan. "We think it's important for these vital organizations in our community to ensure their own sustainability, and we're glad to have made an impact." Connie has noticed indications that Creative Trust is working. "Creative Trust

companies keep coming up in different contexts as taking on innovative challenges in positive ways." She sees Creative Trust as a "strong voice for mid-sized companies, providing an alternative to the bigger institutions." Her only caveat: "It's worrisome that the program has a timeline for completion. It's so successful and its work is so needed that, to me, it's a disappointment not to see it continue past the six year timeline."

Perhaps a comment worth taking to heart!

OUTREACH COMPANIES EXPLORE THEIR AUDIENCES WITH A NEW MAP

by Rose Jacobson

On January 10th, 2006, the much anticipated Growing Audiences session with AAR Technical Associates George Thorn and Nello McDaniel took place, following a preparatory session with the Creative Trust home team in September. Outreach groups and several companies from the Working Capital for the Arts program were introduced to a conceptual framework and process which has revolutionized the ways in which many arts providers now create and nurture relationships with their audiences.

In the months preceding, an exciting synergy had already begun developing among our mid-sized and small, diverse companies which lent itself well to this session. Mixed training sessions have encouraged the sharing of ideas among individual managers, artistic directors, boards and staff from companies of all sizes, budgets and sensibilities in lateral and non-competitive ways. This is especially significant in our community where professionals frequently 'migrate' from company to company as full-time, part-time or contract staff.

The AAR philosophy is based on the belief that every human being is expressive, creative and should be a life long participant in arts activities. During a Growing Audiences session, this principle is applied to the different segments of each company's audiences: those who commit deeply to the work as core members, those who are connected but less engaged, and those unconnected but occasional 'visitors' to our artistic realms.

Each company was challenged to identify and split its audience into the segments that most accurately reflect their reality and then envision ways to enrich and broaden the committed base of audience support. We also asked participants to share their most successful and ingenious audience-building devices with the plenary.

Intrepid testimonials were offered up by Monica Esteves of Nightwood Theatre, Jennifer Watkins of Esmeralda Enrique Spanish Dance, Renee Mellow and Cecelia Paolucci of Danny Grossman Dance, Andy McKim, Craig Morash and Kirk Thomson of Tarragon Theatre, and Nadine Villasin of Carlos Bulosan Theatre. In most successful cases audience members have been somehow individualized, courted, thanked or included in the company's goals and aspirations in language and ways that are personal, irresistible and appreciative.

Case in point: Nadine Villasin spoke of Carlos Bulosan's transition from a largely community and issue based Filipino theatre company to a hub of inter-cultural multi-media activity with a new focus on the upcoming generation of Filipino-Canadian theatre-goers. The company has just leased a facility in the heart of Kensington Market and developed interactive features for their website. None of the innovations are particularly costly but spring more from a sense of purpose and a strong sense of the company's evolving artistic identity. During Nadine's presentation one participant from a mid-sized company claimed to be inspired enough to become a Bulosan core audience devotee!

Evaluation feedback strongly suggests that people enjoyed the session immensely and are hungry for more case studies and shared stories to apply to their particular audience cultures. The Growing Audiences handbook, also made available at the session, promises to be a desktop resource for many of us in the upcoming season.

Postscript: It was delightful for some who had attended the recent production of "Bombay Black" by Cahoots Theatre Projects to receive an upbeat, gracious e-mail the minute the show had closed, telling all the news, asking for nothing and simply saying thanks for coming to the show! It had a terrific impact on those who received it and we were told that the impetus for the mail-out came directly from the Growing Audience session.



Nancy Webster, Andy McKim and Craig Morash

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Ballet Jörgen Canada
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Dancemakers
Elmer Iseler Singers
Kaeja d'Dance
Lorraine Kimsa Theatre for Young People
Opera Atelier
Tafelmusik Baroque Orchestra and Chamber Choir
Tapestry New Opera Works
Théâtre français de Toronto
Toronto Dance Theatre

PARTICIPATING COMPANIES , ROUND TWO

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Esprit Orchestra
Factory Theatre
Nathaniel Dett Chorale
Necessary Angel
Nightwood Theatre
Soundstreams
Tarragon Theatre
Theatre Direct
Theatre Passe Muraille
Toronto Children's Chorus

OUTREACH COMPANIES

b current
Ballet Creole
Cahoots Theatre Projects
Carlos Bulosan Culture Workshop
CanAsian Dance Festival
The Centre for Indigenous Theatre

Clay and Paper Theatre
COBA Collective Of Black Artists
Crow's Theatre
Dance Immersion
Ensemble Noir
Esmeralda Enrique Spanish Dance
Fujiwara Dance Inventions
Hannaford Street Silver Band
inDANCE (Hari Krishnan)
Little Pear Garden Collective
Menaka Thakkar Dance Company
Modern Times Stage Company
Muhtadi International Drumming Festival
Native Earth Performing Arts
Obsidian Theatre Company
Princess Productions (Yvonne Ng)
Red Sky Performance
The Theatre Centre
Tribal Cracking Wind (Peter Chin)

CREATIVE TRUST

We'd like to hear from you!

If you have any questions, need further information, or would like to make a contribution, please contact us, or visit our website:

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Centre for Social Innovation

Creative Trust is a founding tenant of the Centre for Social Innovation, a project of Margie Zeidler's Urbanspace Property Group with the Department of Canadian Heritage, Commons Group and D-Code, formed to catalyze, inform and support initiatives that advance the social, environmental and economic well-being of Canadians.

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